

CAMERA SCRIPT FOR O.B.

Project Numbers

Ep.1 - 02344/7046

Ep.2 - 02344/7047

'DOCTOR WHO'

SERIAL 4B

(The Sontaran Experiment)

by Bob Baker and Dave Martin

EPISODES ONE AND TWO

Producer.....PHILIP HINCHCLIFFE  
Director.....RODNEY BENNETT  
P.A.....MARION McDOUGALL  
Script Editor.....ROBERT HOLMES  
P.U.M.....GEORGE GALLACCIO  
A.F.M.....RUSS KAREL  
Assistant.....PAULINE SILCOCK  
  
Designer.....ROGER MURRAY LEACH  
Costumes.....BARBARA KIDD  
Make-up.....SYLVIA JAMES  
  
E.M.1.....TOMMY THOMAS  
E.M.2.....GEORGE JAKINS  
Sound.....VIC GODRICH  
Vision Mixer.....MARY KELLEHAR  
Visual Effects.....JOHN FRIEDLANDER/TONY OXLEY

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O.B. RECORDING DATES

RECORDING NO. VTC/6HT/94642

26th, 27th, 28th, 29th, 30th September  
and 1st October 1974

Location Area: Dartmoor.

**TX '75**

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TRANSMISSION DATES:

**22ND FEB.**

EPISODE ONE - SATURDAY, 23RD MARCH 1975

EPISODE TWO - SATURDAY, 8TH MARCH 1975

"DOCTOR WHO" (4B)

"THE DESTRUCTORS"

EPISODES ONE & TWO

CAST LIST

Doctor Who.....TOM BAKER  
Harry Sullivan.....IAN MARTER  
Sarah Jane Smith.....ELISABETH SLADEN  
Roth.....PETER RUTHERFORD  
Erak.....PETER WALSHE  
Krans.....GLYN JONES  
Vural.....DONALD DOUGLAS  
Styre/Marshal.....KEVIN LINDSAY  
**Zake** (& Dbl. Dr. &  
Harry).....TERRY WALSH  
Prisoner.....BRIAN ELLIS  
Dbl. for Styre.....STUART FELL



"DOCTOR WHO"SERIAL 4B

by

Bob Baker and Dave Martin'The Destructors'  
(The Sontaran Experiment)EPISODE ONE/TO BE RECORDED LATER/TELECINE 1 (35mmTK) OPENING TITLES  
S/I T/J SLIDESSOF

- (1) The Sontaran Experiment
- (2) by Bob Baker and Dave Martin
- (3) *Part One*

END TELECINE 1

- |    |          |                     |  |
|----|----------|---------------------|--|
|    |          | <u>/THURS/</u>      | 1A,B,C,D,X   |
| 1. | <u>1</u> | A                   | CAMS: 2A,B,C,D   |
|    |          | WS HEATHLAND        |  |
|    |          | <u>1.</u>           | EXT. HEATHLAND. DAY. (O.B.)  |
|    |          |                     | (MATTERBEAM GLOBE AREA)  |
|    |          | PAN L. GLOBES       |  |
|    |          |                     | (UNDULATING SANDY SCRUB<br>LIKE AN OLD TANK TRAINING<br>GROUND. PLENTY OF BUMPS AND<br>HOLLOWS, FERN AND CORSE<br>TYPE VEGETATION.   |
|    |          | RECORDING<br>BREAK  | (1)  |
| 2. | <u>2</u> | A                   | ESTABLISHING SHOT OF A<br>FAIRLY LEVEL PATCH IN THE<br>MIDST OF THE SCRUB.   |
|    |          | WS GLOBES           |  |
| 3. | <u>1</u> | B                   | HERE AND THERE, GLINTING IN<br>THE SUNLIGHT, FLASHES OF<br>REFLECTED LIGHT AS THE<br>CAMERA PANS AROUND A<br>CIRCLE OF STAINLESS STEEL<br>GLOBES COMPRISING THE<br>RECEPTION AREA OF THE<br>MATTER BEAM. |
|    |          | (LOCKED OFF)        |  |
|    |          | L/A CS GLOBE        |  |
|    |          | R. f/g              |  |
|    |          | MIX                 |  |
|    |          | LS DOCTOR APPEARS - |  |

A HUMMING NOISE EMANATES  
FROM THE GLOBES, RISING TORUN-ON SET IN DOCTOR

- 3X. 1 B  
(LOCKED OFF)  
L/A CS GLOBE - 1 -  
R. f/g/DOCTOR R.

(LOOKS R.)  
 4. 2 A /  
 MCU DOCTOR  
 (LOOKS ROUND)

A CRESCENDO AND THEN  
 CUTTING ABRUPTLY. THE  
 DOCTOR APPEARS IN THE  
 CIRCLE. HE LOOKS ROUND  
 FOR THE OTHERS.  
 THE HUMMING CRESCENDO  
 AGAIN AND HARRY APPEARS.  
 THEN PROMPTLY DISAPPEARS  
 AND THE DOCTOR REACTS.

RECORDING BREAK (2)

5. 2 B /  
 (LOCKED OFF)  
 LS GLOBES  
 (HOLD FOR 20 SECS)

HARRY IS ON THE BLINK.  
 HERE-GONE-HERE-GONE.  
 FINALLY HERE.

MIX  
 HARRY APPEARS - - -  
 MIX  
 HARRY DISAPPEARS - -

HARRY: Ah, Doctor.

6. 1 B /  
 MCU DOCTOR

RUN - ON (2) SET HARRY IN

5X. 2 B /  
 (LOCKED OFF)  
 LS GLOBES & HARRY  
 (HOLD FOR 20 SECS)

RECORDING BREAK CAM. 1 REFRAMES-LOCKS OF  
 (3) CAM. 2 REFRAMES

7. 1 B /  
 (LOCKED OFF)  
 LS GLOBES  
 (HOLD 20 SECS)

MIX  
 HARRY APPEARS - - - - -

MIX  
 HARRY DISAPPEARS - - - - -

8. 2 B /  
 MCU DOCTOR

RUN ON (3) SET HARRY IN



7X. 1 B  
(LOCKED OFF)  
LS HARRY  
(HOLD 20 SECS)

RECORDING BREAK (4) CAM 1 to 1C -LOCKED OFF

9. 1 C  
(LOCKED OFF)  
LS GLOBES

MIX  
HARRY APPEARS - - - - -

RUN ON (4) HARRY IN

9X. 1 C  
HARRY APPEARS

10. 2 B  
MCU DOCTOR

DOCTOR WHO: Are you staying or  
going? Or going or staying?

11. 1 C  
LS HARRY  
PAN him L.  
2S DOCTOR/HARRY

HARRY: I feel like a morse  
message. Slightly scrambled.

12. 2 B  
2S DOCTOR/HARRY

DOCTOR WHO: Now let's get on  
with it.  
DOCTOR out L.

RECORDING BREAK (5) 2 TO C

13. 2 C  
LOCSE 2S  
DOCTOR/HARRY

(TAKES OUT SONIC SCREWDRIVER  
AND STOOPS TO EXAMINE  
ONE OF THE GLOBES)

DOCTOR WHO: These must be the  
refractors. Now then -

DOCTOR/HARRY  
f/w  
HOLD 2S

HARRY: Oh - Doctor?

DOCTOR WHO: (ALREADY PREOCCUPIED)  
Mmmm?

- 3 -

HARRY: I can see you're busy but -  
er - what about Sarah?

DOCTOR WHO: Oh, yes. Sarah.

(FROM THE DISTANCE  
MUFFLED)

SARAH: (OOV) He-elp....!

DOCTOR WHO: Oh, dear -

(THEY LOOK ROUND THE  
SURROUNDING GORSE.)

14. 1 D  
LS SARAH'S  
legs

PAN TO SARAH'S LEGS  
STICKING UP OUT OF  
A GORSE BUSH)

15. 2 C  
MCU DOCTOR

SARAH: (OOV) Help me - ouch! /

PAN him R.  
2S HARRY/  
DOCTOR

DOCTOR WHO: (FROWNS) Mmm....it's  
not only oscillating, it's  
ellipsing as well....You'd better  
give her a hand, old chap....

HARRY OUT R.

HARRY: Righty-oh.

16. 1 D  
MS DOCTOR  
(GLOBE f/g)

DOCTOR WHO: Yes, I see the  
problem. Focus gone a bit fuzzy.

17. 2 C  
CU GLOBE

(HE STOOPS TO CLEAR AWAY  
THE EARTH FROM AROUND THE  
GLOBE CLOSEST TO HIM.

RECORDING BREAK(6)

HARRY PULLS SARAH OUT OF  
THE GORSE)

(THE FOLLOWING  
SECTION  
RECORDED AT  
END OF  
PAGE 5)

HARRY: Okay, old thing?

SARAH: I am not a thing...

HARRY: Doctor says it's the  
refractors.

- 3 -



(RECORDED AT  
END OF PAGE 5)

- 4 -

SARAH: Is it? Ouch -

HARRY: I say, not hurt are you?

SARAH: Only in the....

(SHE PULLS A VERY SPIKY  
PIECE OF GORSE OFF HER  
BEHIND)

dignity....

18. 1 D / (THEY APPROACH THE DOCTOR.  
3S DOCTOR/ STILL ON HIS KNEES - HE  
SARAH/HARRY HAS CLEARED THE GLOBE AND  
IS OPERATING ON THE  
PEDESTAL BENEATH WHICH  
CONTAINS THE CONTROL  
CIRCUITS)

SARAH &  
HARRY f/w  
X L. out L.

DOCTOR WHO: Ah, Sarah! You're  
looking well.

(SARAH SNIFFS)

DOCTOR WHO: Look - ah - this is  
going to take some time to do the  
whole lot. /

19. 2 C /  
3S SARAH/  
HARRY/DOCTOR

(HE INDICATES THE CIRCLE  
OF GLOBES)

So why don't you make the most  
of it?

20. 1 D  
MCU DOCTOR

SARAH: Make the most of what? /

DOCTOR WHO: I mean it's a glorious  
day, beautiful unspoilt countryside -  
no one's set foot here for  
thousands of years -

21. 2 C /  
MCU SARAH

- SARAH: What you're trying to say is that you're busy and you'd like us to push off./
22. 1 D  
MCU DOCTOR
- DOCTOR WHO: Pithily put. I would phrase it more elegantly, of course. /
23. 2 C  
3S SARAH/  
HARRY/DOCTOR
- HARRY: Might as well have a recce while we're here. Coming old - coming, Sarah? /
24. 1 D  
MCU DOCTOR
25. 2 C  
3S SARAH/HARRY/  
DOCTOR  
PAN SARAH/HARRY  
L. (SARAH SIGHS WITH EXASPERATION AND MOVES OFF WITH HARRY)
- DOCTOR WHO: (POINTS) Trafalgar Square should be that way. /
26. 1 D  
MCU DOCTOR
27. 2 C  
2S SARAH/HARRY SARAH: Trafalgar Square?
28. 1 D  
MCU DOCTOR DOCTOR WHO: If this is Piccadilly.... /
29. 2 C  
2S SARAH/HARRY
- SARAH: You're joking... aren't you? /
30. 1 D  
MCU DOCTOR DOCTOR WHO: Mind the traffic!  
(THE DOCTOR GRINS AND BENDS TO HIS WORK) /
31. 2 C  
2S SARAH/HARRY  
PAN SARAH/HARRY  
R. HOLD on  
DOCTOR
32. 1 D  
MCU DOCTOR /
33. 2 C  
CU GLOBE /

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RECORDING BREAK (7)

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THURS

[illegible]

SARAH: Trafalgar Square, my foot!  
Not a pigeon in sight!

HARRY: Don't suppose many of our Feathered friends survived, you know. There's not much in the way of life, is there?

SARAH: I imagine lizards and things  
came off best.

76. 2 L HARRY: And bacteria.  
MCU SARAH

SARAH: Everything's so still.  
It's rather creepy.

77. 1 L  
2S SARAH/  
HARRY  
HARRY rises  
comes f/w  
X's L.

HARRY: Well, you wo  
much noise. I mean  
pretty quiet little

HARRY: Well, you wouldn't expect much noise. I mean bacteria are pretty quiet little bugs.

28 HARRY/SARAH SARAH: I don't like it here,  
Harry. It doesn't seem like  
Earth at all.

HARRY: Oh, I dunno. It's nice and clean, anyway - no lolly sticks.

SARAH: (FLATLY) It's not what  
I expected.

HARRY: Well, it'll soon change when they get down from Nerva. Their animal-botanic section is packed with stuff.

SARAH: (GRABBING HIM) What was that?

HARRY: What?

SARAH: Listen!

HARRY OUT L. HARRY: I can't hear anything.

SARAH LOOKS L.

1 L  
CU BRACKEN  
MOVING

(HE MARCHES TO THE TOP OF THE NEXT RISE. THERE IS A DISTINCT SOUND OF MOVEMENT IN THE BRACKEN BEHIND SARAH)/

78. 1 L  
MCU SARAH

SARAH: Over there! /

79. 2 L  
LS HARRY

(HARRY TURNS, LOOKS, SEES NOTHING)

80. 1 L  
CU SARAH

HARRY: Come on. It's pure imagination. /

81. 2 L  
LS HARRY  
comes f/w  
2S HARRY/  
SARAH

(SARAH DOES NOT MOVE) /

Sarah - there's been no life on earth - not of any size - for ten thousand years!

82. 1 L  
CU SARAH

SARAH: We don't know that. Not for sure. There could...well, there could be things here. /

83. 2 L  
CU HARRY



84. 1 L HARRY: Such as what?  
CU SARAH
85. 2 L SARAH: I don't know. Mutations...  
2S HARRY/SARAH creatures.
86. 1 L HARRY: Oh, come on!  
CU SARAH (SHE LETS HIM PULL HER  
TO THE TOP OF THE RISE.
87. 2 L SOMETHING UNSEEN RUSTLES  
2S HARRY/SARAH THROUGH THE BRACKEN AFTER  
PAN them L. THEM)  
Out L.  
ZOOM IN  
bracken moving

(NO SCENE 3)

RECORDING BREAK (28)

88. 1 L CU BRACKEN  
moving

RECORDING BREAK (29)

37. 2 E THURS CAMS: 1E, F  
2E  
CU 4. EXT. GLOBE CIRCLE. DAY (O.B.)  
MIRROR (MATTERBEAM AREA)  
DR'S face  
in mirror
38. 1 E / (THE DOCTOR WORKING ON  
LS DOCTOR THE THIRD SILVER GLOBE.  
GLOBE L. & HE TUMTITUMS:  
R. f/g 'IF YOU WERE THE ONLY  
GIRL IN THE WORLD')
39. 2 E /  
MCU DR.  
PAN him L.  
TILT DOWN  
globe

RECORDING BREAK (9)

40. 1 F / (ANOTHER ANGLE:  
CU RIFLE A RIFLE BARREL PARTING  
BARREL thru THE BRACKEN AND SIGHTING  
bracken ON THE DOCTOR'S BACK.  
IT IS A MODERN WEAPON,  
2 F VERY UNLIKE A PRESENT-  
MS DR'S BACK DAY RIFLE.

SP.FX.  
GUN SIGHT  
MASK

RECORDING BREAK (10)

41. 1 F / (TWO MEN, SCRUFFILY BEARDED,  
TIGHT 2S ZAKE/ UNIFORMED, GAZING DOWN  
ERAK AT THE DOCTOR. ERAK  
ERAK rises HANDS HIS RIFLE TO ZAKE.  
goes u/s

ERAK: Keep him covered Zake. I'll  
get the others.....

(DOUBLED, KEEPING OUT  
OF THE DOCTOR'S VISION  
HE HURRIES BACK UP  
THE SLOPE)

RECORDING BREAK (11)

42. 2 F /  
MS DR'S BACK

SP.FX. GUN SIGHT MASK

RECORDING BREAK (12)



EP.1FRI

103. 2 A CAMS: 1A, B  
HARRY enters 2A

5. EXT. ANOTHER AREA. DAY. (O.B.)

(PIT AREA (TOP))

Comes f/w,

X's R.

SARAH enters

u/s L.

HARRY turns L.

(HARRY, LEADING  
THE WAY, TURNS  
TO CALL SARAH)

104. 1 A /

CU HARRY

HARRY: Come on, Sarah -

HARRY falls  
out frame

(AND DOWN HE  
GOES INTO A  
PIT CUNNINGLY  
COVERED OVER  
WITH BRACKEN.

1 B

CU HARRY'S  
foot thru  
bracken

SARAH RUNS TO  
THE HOLE.

(L/A HARRY (DBL)  
falls to bottom  
out R.

HARRY IS SPRAWLED  
AT THE BOTTOM  
OF THE PIT.  
IT IS ABOUT 12  
FEET DEEP)

HARRY in L. - -  
Lies at bottom

105. 2 A /

MLS SARAH

runs f/w

HOLD her CU

SARAH: Harry! Are you all right?  
Harry!

(HARRY GROANS  
AND STIRS)

RECORDING BREAK(43)

106. 1 B /

2S SARAH/

HARRY at  
bottom

(SARAH: Harry! Are you all right?  
Harry!)

RECORDING BREAK (44)

107. 1 B /

CU HARRY'S foot  
thru bracken

RECORDING BREAK (45)

6. EXT. ENCAMPMENT. DAY (O.B.)

190.     1     A                         ERAK:     Krans!

---

LS ERAK  
Comes f/w                         I've seen a guy...(PANTING)     Some  
stranger -  
2S KRANS/  
ERAK

191.      2      A /  
         MS KRANS              KRANS:    What?  
  
         Rises  
  
         2S KRANS /              ERAK:    Zake's watching him. He's  
         ERAK                      down by that circle. I thought  
                                      maybe Vural -  
  
                                      KRANS:    He's gone looking for  
                                      grub.      By the circle, eh?

192. 1 A  
2S KRANS/  
ERAK ERAK: Yeah...Could be he's  
something to do with this mess,  
KRANS out L. huh?

193.      2      A /  
            MS KRANS  
            comes f/w                      (KRANS PICKS UP HIS RIFLE)  
    KRANS: (GRIM) We'll soon find  
            2S KRANS/  
            ERAK out R.                      out!

- 13 -



FRI

108. 2 A CAMS: 1B, 2A  
CU SARAH

7. EXT. THE PIT DAY. (O.B.)  
(PIT AREA (TOP))  
(HARRY SITS UP)

HARRY: No bones broken I don't think.

(HE GETS TO  
HIS FEET)

All the same, I'm stuck. Aren't I?

SARAH: Harry. There's something wrong here...I mean the edge of this hole was covered...

109. 1 B  
H/A LS HARRY

HARRY: Of course it was. That's why I fell into it... Oh, I see what you mean! Deliberate trap, eh?

110. 2 A  
MCU SARAH

SARAH: I'll go and get the Doctor.

111. 1 B  
H/A LS HARRY

(HARRY'S WORRIED  
REACTION...THEN  
A RUEFUL SMILE)

HARRY: I'll - er - wait here then.

112. 2 A  
MCU SARAH

OUT L.

(WE TAKE HIS  
POV OF SARAH  
VANISHING FROM  
THE EDGE OF THE  
PIT)

RECORDING BREAK (46)

## THURS

59. 2 X CAMS: 1E  
L/A MOU 2X  
ZAKE

74. EXT. HEATH. DAY (O.B.)  
(MATTERBEAM AREA)

60. 1 E  
LS DR. (ZAKE LIES IN THE SCRUB  
WATCHING THE DOCTOR.  
SUDDENLY THE MACHINE  
APPEARS OVER A CREST.

RECORDING BREAK (22)

61.      2    X /  
         L/A MCV  
         ZAKE                 ZAKE LOOKS ROUND AND  
                                 GIVES A GASP OF SHOCK.  
  
         MACHINE u/s           HE JUMPS TO HIS FEET  
                                 AND RUNS.    THE  
                                 MACHINE ZOOMS AFTER HIM)

SP.FX.  
MACHINE  
MOVES f/w/

RECORDING BREAK (23)



/THURS/

43. 2 E CAMS: 2E  
MS  
DR. 7B. EXT. GLOBE CIRCLE. DAY (O.B.)  
(MATTERBEAM AREA)

(THE DOCTOR HAS REMOVED  
A PIECE OF GLOBE MECHANISM.  
HIS SONIC SCREWDRIVER IS  
ON THE GROUND BESIDE  
HIM AS HE POLISHES THE  
CORRODED METAL)

RECORDING BREAK (13)

THURS

99. 1 M CAMS: 1M  
L/A 2S  
ZAKE/MACHINE  
7C. EXT. HEATH. DAY (O.B.)  
(HEATHLAND - NEAR MATTERBEAM AREA)

In R.	(THE MACHINE IS
Comes f/w	GAINING ON ZAKE.
	HE LOOKS BACK
	FEARFULLY, MISSES
ZAKE falls	HIS FOOTING)
out L.	

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RECORDING BREAK (39)

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- 14D -

THURS

92. 1 Y CAMS: 1Y  
 I/A W/S  
 Top 7X. EXT. HEALTH. DAY (O.B.)  
 of (2ND HALF OF SCENE 7C)  
 Gully  
 (WALK AREA (3))

ZAKE in  
falls out L. (ZAKE FALLS INTO  
GULLY)

RECORDING BREAK (33)

THURS

44. 2 E CAMS: 1E  
MOU DR. 2E

7D. EXT. GLOBE CIRCLE. DAY (O.B.)  
(MATTIE HE Hears)

(THE DOCTOR HEARS  
A DISTANT CRY.  
HE SPRINGS UP)

45. 1 E DOCTOR: Harry!  
LS DR. /  
(HE RUNS)  
Runs f/w  
out L.

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RECORDING BREAK (14)

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93.      2    Y                                  CAMS:       1Y  
           H/A MS                                  2Y  
           ZONE                                  EXT. HEATH. DAY (O.B.)  
           TE.                                  (WALK AREA (3))

(THE SPACEMAN IS LYING  
IN A CRUMPLED HEAP AT  
THE FOOT OF THE ROCKS.  
NO SIGN OF THE MACHINE.

94. 1 Y  
1/1 TOP OF  
GULLY - DR.  
enters  
PAN him down  
2S DOCTOR/  
ZAKE

(THE DOCTOR ARRIVES, LOOKS  
ABOUT, SEES THE SPACEMAN.  
HE SCRAMBLES DOWN INTO  
THE GULLY AND EXAMINES  
THE MAN)

DOCTOR WHO: Borken neck....

PAN him up (HE STARES AT THE BODY,  
WEIGHING UP THIS NEW  
DEVILLOIMENT. HE STARTS  
TO SCRAMBLE OUT OF THE  
GULLY)

RECORDING BREAK (34)

95.	2 Y	(AS HE GETS TO THE TOP, KRANS AND ERAK ARRIVE ON THE FURTHER SIDE. KRANS SWINGS THE RIFLE UP)
	LOOSE 2S	
	KRANS/ERAK	
	DR. in R.f/g	
	3S KRANS/ERAK/ DR.	

KRINS: Hold it - !

$$\frac{2}{CU} - \frac{Y}{DR} \rightarrow \text{--- -- -- -- --}$$

2-Y  
3S-KRANS7 - - - - -  
ERAK/DR. (ERAK

(ERAK STARES DOWN  
AT ZAKE)

ERAK: He's killed Zake!

DR. CUT R. (THE DOCTOR DUCKS AND  
ZOOM IN RUNS FOR IT.  
KRANS fires KRANS AIMS AND FIRES.  
THE DOCTOR PITCHES  
FORWARD)

- 14G -

$\frac{2}{\text{CU}} - \frac{\text{Y}}{\text{GUN}} - - - - -$

$\frac{\text{SP.FX.}}{\text{GUN FIRES}}$

$\frac{2}{\text{DR. in L.}} - \frac{\text{Y}}{\text{Falls}} - - - - -$

RECORDING BREAK (35)

96.  $\frac{2}{\text{CU DR.}} - \frac{\text{Y}}{\text{Falls}} - - - - -$

RECORDING BREAK (36)

97.  $\frac{2}{\text{DR. IN L.}} - \frac{\text{Y}}{\text{Falls}} - - - - -$

RECORDING BREAK (37)

98.  $\frac{2}{\text{CU GUN}} - \frac{\text{Y}}{\text{Falls}} - - - - -$

$\frac{\text{SP.FX.}}{\text{GUN FIRES}}$

RECORDING BREAK (38)

EP.1THURS

89. 2 L CAMS: 2L  
LS SARAH

8. EXT. ANOTHER AREA. DAY. (O.B.)  
(WALK AREA (2))

runs in	(SARAH RUNNING
PAN her R.	BACK OVER THEIR
	TRACKS TOWARDS
	THE RECEPTION
	AREA.
<u>1</u> <u>K</u>	
<u>H/A LS SARAH</u>	SHE SNEAKS BACKWARD
RUNS L.-R.	GLANCES THE WHOLE
	TIME, SCARED
	THAT SOMETHING IS
	AFTER HER)

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RECORDING BREAK (30)

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THURS

46. 1 E CAMS: 1E (HANDHELD)  
 (HANDHELD) 2E  
 CU GLOBE

9. EXT. GLOBE CIRCLE. DAY.

TILT UP -  
 PAN R.

(MATTERBEAM-GLOBE AREA)

SARAH in  
 b/g comes  
 f/w

(A SILVER GLOBE  
 IN FOREGROUND.  
 TILT UP TO  
 SHOW SARAH RUNNING  
 INTO THE CIRCLE)

CRAB R. with  
 her

SARAH: Doctor? (LOOKING AROUND)  
 Doctor?

47. 2 E  
 2S SARAH/  
 GLOBE  
 SARAH f/w  
 HOLD her MCU  
 bends out of  
 frame

(WITH INCREASING  
 FEAR, SHE PACES  
 ROUND THE  
 CIRCLE/ COMES  
 TO THE GLOBE  
 THE DOCTOR WAS  
 WORKING ON THERE,  
 ON THE GROUND,  
 IS HIS SONIC  
 SCREWDRIVER)

CU SCREWDRIVER  
 picked up

MCU SARAH

RECORDING BREAK (15)

48. 2 E  
 CU Screwdriver  
 picked up

RECORDING BREAK (16)

EP.1FRI

180. 1 G CAMS: 1G (HANDHELD)  
           MCU HARRY 2G (HANDHELD)

10. EXT. THE PIT. DAY. (O.B.)  
(PIT AREA BOTTOM)

PAN him L. (CLOSE ON HARRY  
 EXAMINING THE  
 SANDY WALLS OF  
 THE PIT.

A NOISE MAKES  
 HIM DESIST. HE  
 LOOKS UP)

HARRY: Sarah?

181. 2 D /  
           2S TOP OF PIT/  
           HARRY (BUT ALL HE SEES  
           ZOOM IN Stones IS THE EDGE OF  
                           THE PIT CRUMBLING  
                           UNDER SOME UNSEEN  
 182. 1 G FOOT./AND SAND  
           CU HARRY AND STONES FALLING  
                           INTO HIS FACE)

Hello? Who's there?

(NO REPLY: ONLY  
 SOMETHING MOVING  
 AWAY THROUGH THE  
 BRACKEN)

183. 2 D Hey! Now look here -/  
           TOP OF PIT  
           rock thrown over

184.    1    G  
           CU HARRY

(A LARGE ROCK  
 IS HURLED WITH  
 FORCE INTO THE  
 PIT:/

HARRY CROUCHES  
 DOWN IN THE  
 CORNER OF THE  
 PIT, FLATTENING  
 HIMSELF AGAINST  
 THE WALL.

TILT DOWN      ANOTHER STONE  
 with him      CRASHES DOWN.  
                  AND ANOTHER.

HARRY STARTS  
 SCRABBLING  
 AWAY AT THE  
 SCRUB AND  
 BUSHES AT THE  
 BOTTOM OF THE  
 PIT, DESPERATELY  
 TRYING TO MAKE  
 AN OVERHANG  
 FOR HIMSELF HIS  
 EFFORTS REVEAL  
 THE KEYSTONE OF  
 AN ARCH. THERE  
 IS A NARROW GAP UNDER

1    X  
~~CU OPENING~~    ~~IT, ANOTHER ROCK~~  
 HARRY in R.    CRASHES DOWN FROM  
                  ABOVE, DANGEROUSLY  
                  CLOSE. HARRY  
                  WRIGGLES INTO  
                  THE HOLE)

RECORDING BREAK (70)



THURS

49. 2 G C/MS: 2G  
CU SARCH 1G

11. EXT. GLOBE CIRCLE. DAY. (O.B.)  
(MATTERBEAM GLOBE AREA)

SARAH: Doctor!

1 A  
LS SARAH

2 G (THE FAINT ECHO OF  
CU SARAH - - - - HER SHOUT MOCKS HER.  
SHE FEELS VERY ALONE.

50. 1 G SHE LOOKS AT THE  
CU SCREWDRIVER SONIC SCREWDRIVER

51.      2      G /      IN HER HAND? UP AROUND THE EMPTY  
            OU SARAH      HEATHLAND. SHE  
            OUT R.      REALISES IT IS NO  
            1      A      USE CALLING ANY MORE,  
            LS SARAH      POCKETS THE SCREWDRI  
            RUNS u/S      AND HELDS OFF BACK  
                            TOWARDS THE PIT.  
                            FEAR SOON MAKES HER  
                            BREAK INTO A RUN)

RECORDING BREAK (17)

THURS

90. 2 M CIMS: 2M, N  
CS heather

13. EXT. HEATHLAND. DAY. (O.B.)  
(WALK AREA (3))

KRANS,  
DOCTOR, BRAK  
in R. out L.

(LOW SHOT OF BOOTS AND  
TORN TROUSERS TUCKED INTO THEM  
MARCHING ALONG THE TRACK.

ZOOM IN  
CU ROTH

THE LEADING PAIR OF  
BOOTS PASSES CAMERA THEN  
WE SEE THE DOCTOR, SLUNG  
ON A POLE LIKE A DEAD STAG,  
UNCONSCIOUS. THEN A  
SECOND PAIR OF BOOTS PASSES  
CAMERA.

THERE IS A RUSTLING IN  
THE BRACKEN BESIDE THE TRACK.  
THE FRONDS PART AND THE  
GAUNT, MANIC FACE OF ROTH  
PEERS OUT FURTIVELY)

---

RECORDING BREAK (31)

---

91. 2 N /  
KRANS, DOCTOR,  
BRAK come  
f/w, out L.

---

RECORDING BREAK (32)

---

EE.1FRI

113. 2 A CAMS: 1B  
 SARAH 2A  
 enters 12. EXT. THE PIT. DAY. (O.B.)  
 (PIT AREA (TOP))  
 runs f/w (SARAH ARRIVING,  
 HEAVING FOR BREATH,  
 AT THE EDGE OF THE  
 PIT AND LOOKING DOWN)

SARAH: I can't find ... him.

RECORDING BREAK (47)

114. 1 B  
 H/A 2S SARAH/  
 bottom of pit (SHE SEES THE FLOOR OF  
 THE PIT COVERED IN  
 ROCKS AND DISLODGED  
 EARTH)

115. 2 A  
 MCU SARAH  
 She sinks,  
 TILT DOWN Oh no.....

116. 1 B  
 CU BRACKEN  
 picked up (SHE COLLAPSES ONTO  
 THE GROUND. FOR  
 A SECOND OR TWO  
 IT IS ALL TOO MUCH  
 FOR HER. THEN SHE  
 PULLS HERSELF TOGETHER  
 AND LOOKS AROUND.

117. 2 A  
 MCU SARAH  
 rises A PIECE OF THE BRACKEN  
 USED TO COVER THE PIT  
 CATCHES HER EYE.  
 IT CONFIRMS HER  
 EARLIER FEARS: THE  
 END OF THE BRACKEN  
 HAS BEEN FRESHLY CUT.

118. 1 B  
 MS SARAH  
 UP into frame  
 ZOOM in CU  
 STILL HOLDING ONTO  
 THE BRACKEN AS THE  
 ONLY CLUE SHE HAS,  
 SARAH STANDS UP  
 AND TAKES A GOOD  
 LOOK ROUND FOR SIGNS  
 OF ANY LURKING ENEMY)

RECORDING BREAK (48)



S.T.

194. 2 A CAMS: 1A  
LS GULLEY 2A  
14. EXT. ENCAMPMENT. DAY (O.B.)

KRANS/  
DR./ERAK  
come f/w  
drop Doctor

(A LEAN-TO OF BRANCHES AND  
PERNS. THE TWO MEN COME  
STAGGERING INTO THE  
ENCAMPMENT. THEY ARE  
SCRUFFILY BEARDED AND WEAR  
WHAT IS RECOGNISABLY SOME  
SORT OF MILITARY UNIFORM.

PAN KRANS/  
ERAK L.

THEY DROP THE DOCTOR  
UNCEREMONIOUSLY ON THE  
FLOOR AND STRETCH THEIR  
BACKS. THE OLDER, KRANS,  
BLOWS LIFE INTO THE  
SMOULDERING FIRE IN FRONT  
OF THE HUT)

ERAK: How long before the dope  
wears off?

195. 1 A KRANS: He's coming round now.  
MCU DOCTOR

(CU THE DOCTOR:  
A FLICKER OF CONSCIOUSNESS)

196. 2 A  
2S ERAK/KRANS Cut him loose, Erak. Leave his  
hands tied.

ERAK f/w

PAN him R.

2S ERAK/DR.

(ERAK TAKES A MACHETE AND  
CUTS THE DOCTOR FREE FROM  
THE POLE. THEY HAUL HIM  
TO HIS FEET. KRANS TAKES  
A BURNING BRAND FROM THE  
NOW GLOWING FIRE AND  
PUSHES IT TOWARDS THE  
DOCTOR'S FACE. THE  
DOCTOR'S EYES OPEN)

DR. RISES  
PAN L. incl.  
KRANS  
197. 1 A  
2S KRANS/DR.

198.     2     A                             DOCTOR WHO:   What the - /  
          MS KRANS

Comes f/w

2S KRANS/DR.

(KRANS THROWS THE BRAND  
BACK IN THE FIRE AND  
GRABS THE DOCTOR BY  
THE COLLAR)

199.     1     A                             KRANS:   All right. Now talk! /  
          TIGHT 2S  
          KRANS/DR.                       DOCTOR WHO:   Certainly. What

200.     2     A                             would you like me to say? /  
          TIGHT 2S

KRANS/DR.

KRANS:   (SHAKING HIM)   What have  
you done with our crewmates?

---

RECORDING BREAK   (76)

---

EP.1FRI

119. 1 C CAMS: 1C  
CS 2B  
SARAH 15. EXT. PIT AREA. DAY. (OB)  
(PIT AREA (TOP))  
Comes f/w (SARAH IS DRAGGING  
out R. A ROTTEN TREE TRUNK  
ABOUT TEN FOOT LONG  
120. 2 B TOWARDS THE PIT.  
MLS SARAH AS SHE REACHES THE  
Comes f/w (HOLD bracken EDGE / SHE PAUSES FOR  
b/g) BREATH ... AGAIN THE  
121. 1 C RUSTLING IN THE BRAKEN:  
CU SARAH  
SHE LOOKS ROUND  
122. 2 B NERVOUSLY / THE BRAKEN  
CS BRACKEN MOVING. NOTHING ELSE)  
123. 1 C  
CU SARAH

RECORDING BREAK (49)



SUN

357. 1 K CLAMS: 1K (HANDHELD)  
 (HANDHELD)  
 L/A 16. EXT. RUINS. DAY (O.B.)  
 ROCKS (SARAH'S DUNGEON)

HARRY in R.

(ROCKS.

Climbs

HARRY IN &amp; STARTS TO CLIMB)

RECORDING BREAK (113)

EP.1

- 25A-

(102)

SUN

364. 1 M CAMS: 1M

CU TUNNEL

EXIT

16A. EXT. RUINS. DAY (O.B.)

(TUNNEL EXIT)

HARRY appears

THE TUN EL EXIT

Out L.

HARRY APPEARS AND  
EXITS L.)

---

RECORDING BREAK

(118)

---

- 25A -

EX.1

- 25B -

SUN

268. 1 A CAMS: 1A  
IS CITADEL  
16B. EXT. RUINS. DAY (C.E.)  
(ALL ROACH(1))

HARRY in  
 R.  
 runs to  
 rocks

(HARRY RUNS FOR  
 COVER AMONG ROCKS)

RECORDING BREAK

(85)

FRI/

124. 2 B CAMS: 1D(HANDHELD),E,F  
 MS 2B  
 SARAH. EXT. PIT AREA. DAY (O.B.)  
 (PIT AREA (TOP))

(SARAH IS LOWERING THE  
 LOG INTO THE HOLE,  
 INTENDING TO USE IT AS A  
 SORT OF LADDER.)

125. 1 D  
 (HANDHELD)  
 MS SARAH  
 TRACK IN SARAH  
 (Roth's hand  
 in L.)  
 PAN them L.  
 CRAB R.  
 SUDDENLY A DIRTY HAND  
 CLAMPS ROUND SARAH'S NECK  
 AND ACROSS HER MOUTH AND  
 SHE IS DRAGGED BACKWARDS.  
 ROTH, DRESSED IN RAGGED  
 SPACE GEAR, PINIONS SARAH  
 TO THE GROUND. SHE  
 STRUGGLES AND TRIES TO  
 SCREAM, BUT HE IS  
 PREVENTING HER FROM MAKING  
 ANY SOUND.

RECORDING BREAK (50)

/INSERT MATERIAL  
 / WITH MACHINE (A) /

1 E  
 L/A 2S SARAH  
 ROTH L.f/g  
 Machine in R.  
 PAN it L.

2 B  
 L/A CU MACHINE  
 SP.FX.  
 It Sinks  
 It Rises  
 It turns

1 E  
 MS MACHINE  
 PAN it L.  
 HOLD SARAH/  
 ROTH f/g

THERE IS A LOW, HUMMING  
 NOISE SOME WAY OFF AND  
 APPROACHING THE PIT IS A  
 SILVERY CIRCULAR MACHINE  
 WITH TWO TELESCOPIC ANTENNAE  
 WAVING ABOUT. ROTH THROWS  
 HIMSELF FLAT BESIDE  
 SARAH.

THE MACHINE, BLEEPING AWAY,  
 SENSORS WAVING, STOPS AT  
 THE PIT. ITS SENSORS STUDY  
 THE HOLE. THEN IT TRUNDLES  
 CAREFULLY ROUND THE SHAFT  
 AND ON OUT OF SIGHT)

126. 2 B  
 TIGHT 2S  
 SARAH/ROTH

SARAH: What on earth -

ROTH: Sssh!



- ROTH rises  
out R.
- (HE WAVES HER TO SILENCE  
AND GETS UP NERVOUSLY  
TO CHECK THAT THE  
MACHINE HAS REALLY GONE)
127. 1 E /  
MS ROTH comes  
f/w  
2S SARAH/ROTH Who are you? Where are you from?
128. 2 B /  
2S SARAH/  
ROTH SARAH: Funny. That's just what  
I was going to ask you. My name's  
Sarah... What's yours?
129. 1 E /  
CU ROTH  
ROTH: Sarah....
- SARAH: What's your name?
130. 2 B /  
2S SARAH/ROTH  
ROTH: Roth.
- SARAH: And do you live here,  
Roth? No - those are space  
clothes, aren't they?
131. 1 E /  
2S SARAH/ROTH  
ROTH rises  
PAN him R.  
(ROTH EDGES OVER TO THE  
PIT, LOOKS IN)
- ROTH: I covered this, yunnerstand?  
That machine shoulda gone down.
132. 2 B /  
MS SARAH. She  
rises comes  
f/w. 2S  
SARAH/ROTH SARAH: Tell me about the machine.  
Why are you frightened of it,  
Roth?
- 
- RECORDING BREAK (51)
133. 1 E /  
2S SARAH/ROTH ROTH: The machine serves him.  
Catches my crewmates -
- SARAH: Serves who?
- ROTH f/w  
X's L.  
2S ROTH/SARAH ROTH: The thing in the rocks,  
yunnerstan? I don't get caught,  
not again. No, No.

- listen -  
SARAH: Roth, /listen - what  
 thing in the rocks? /
134. 2 B  
 2S ROTH/SARAH
- ROTH: Over there. The alien.  
 The machine catches us, takes us  
 for torture. (HE SHOWS UGLY  
 MARKS ON HIS BODY) I got away,  
 see. /
135. 1 F  
 CU SARAH
- SARAH: The alien did that - is  
 that what you're saying? They're  
 burns, aren't they? /
136. 2 B  
 2S ROTH/SARAH
- ROTH: He killed Heeth and  
 Splier, I got away, yunnerstan? /
137. 1 F  
 2S ROTH/SARAH  
 ROTH OUT L.
- SARAH: I think I'm beginning to...  
 Look, take me to where these rocks  
 are.
138. 2 B  
 2S SARAH/ROTH
- ROTH: Na...na..... /
- SARAH: Roth, you've got to help  
 me! / I came here with two friends  
 and they've both vanished, yunnerstan?  
 I mean, you understand?
139. 1 F  
 CU SARAH
140. 2 B  
 CU ROTH
- ROTH: I saw 'em.
141. 1 F  
 CU SARAH
- SARAH: Then it was you following  
 us? /
142. 2 B  
 CU ROTH
- ROTH: One of your friends is  
 with Vural. /
143. 1 F  
 CU SARAH
- SARAH: Vural?
- ROTH: He was in the circle.  
 I saw 'em take him.
- SARAH: You mean you know where  
 the Doctor is? /  
 (HE NODS)
144. 2 B  
 CU ROTH

SIT

201. 1 B CAMS: 1B  
DR. in L. 2B, 2X

18. EXT. ENCAMPMENT. DAY (O.B.)

ERAK X'S  
L.

(KRANS IS QUESTIONING  
THE DOCTOR)

2S ERAK/  
DOCTOR

DOCTOR WHO: I told you, I've  
just got here -

ERAK: How? We've seen no ship.

DOCTOR WHO: Didn't use one, old  
chap. I came by transmat beam.

VURAL: That's a lie!

202. 2 B  
2S KRANS/  
VURAL

(HE ENTERS FRAME)

203. 1 B  
2S ERAK/  
DOCTOR

DOCTOR WHO: I assure you I am  
not in the habit of lying. And  
who are you?

204. 2 B  
2S KRANS/VURAL

VURAL X's L.  
comes f/w

VURAL: Vural. I am the leader  
of this party.

2S VURAL/  
KRANS

(TO OTHERS)  
Where did you find him?

205. 1 B  
3S VURAL/  
ERAK/DR.

ERAK: First saw him creeping  
about that circle.

DOCTOR WHO: Not creeping - I  
was repairing -

KRANS: Shut up!

Time we caught up with him  
he was bent over Zake.

206. 2 B  
2S VURAL/KRANS KRANS: Killed him.

207. 1 B  
MCU DR. DOCTOR WHO: I did not kill him.  
I heard a cry and found him lying  
in a gully with his neck broken.  
An accident, I imagine.

208. 2 B  
MCU VURAL VURAL: (A BEAT) You say you  
came here by transmat beam?

209. 1 B  
MCU DR. DOCTOR WHO: That's right.

210. 2 B  
2S VURAL/KRANS VURAL: There's no transmat system  
for this planet. The Earth's  
been junked.

211. 1 B  
3S VURAL/ERAK/  
DR. DOCTOR WHO: Temporarily abandoned,  
ERAK out L. perhaps, but not junked. Oh no.  
VURAL u/s VURAL: It's worn out, useless,  
X's R. and too far from the freight routes.  
2S DR./VURAL Nobody comes here so there's no  
transmat system. Check?

212. 2 B  
MS ERAK ERAK: Check.

213. 1 B  
2S DR./VURAL VURAL: So start telling the truth  
or you'll find things getting a  
little rough.  
ZOOM IN DR.

DOCTOR WHO: I'm sorry to keep  
contradicting you but there is a  
transmat beam from Space Station  
Nerva.

214. 2 B  
CU KRANS KRANS: From where?

215. 1 B  
CU DR. DOCTOR WHO: Space Station Nerva.

216. 2 B  
2S KRANS/ERAK (THE THREE GAZE AT EACH  
OTHER. ERAK SHAKES HIS HEAD)  
ERAK: Is he crazy?

217. 1 B  
2S DR./VURAL KRANS: A joker.



- 31 -

VURAL: You don't expect us to believe that!

DOCTOR WHO: Nerva. Transmat beam. Earth. Simple as that. Why don't you believe me?

VURAL: Because Nerva doesn't exist, that's why. There's no such place.

DOCTOR WHO: Fascinating...You don't believe it exists and yet you've obviously heard of it.

218. 2 B  
MCU KRANS

KRANS: Everybody's heard of the Lost Colony.

219. 1 B  
CU DOCTOR

DOCTOR WHO: Lost Colony? You mean it's become a myth like Lost Atlantis?

220. 2 B  
CU ERAK

ERAK: Like what?

221. 1 B  
MCU DOCTOR

He rises  
PAN him L.  
3S KRANS/  
ERAK/DR.  
PAN DR. R.

DOCTOR WHO: Don't you know about Atlantis. It's a legendary place. Oh never mind. Well, that's immensely interesting! Are you going to untie me?

Sits

VURAL: We're going to get the truth out of you first!

KRANS: Too right.

DOCTOR WHO: Very colonial. You are from a colony, I take it?

CU VURAL

VURAL: GalSec.

2 X  
CU DR.

DOCTOR WHO: Of course on Nerva they know that various colony ships left Earth. They'll be delighted to hear they're not the sole survivors of the human species. You are human?

222. 2 B  
2S KRANS/  
ERAK

- 31 -

KRANS: What do you mean?

ERAK: Course we are.

223. 1 B  
CU DR.

DOCTOR WHO: Oh, no offence.

RECORDING BREAK (77)

224. 2 X  
CU DR.

(THE DOCTOR LOOKS AT  
VURAL. CAMERA CLOSES  
ON A DEVICE ON VURAL'S  
SHIRT FRONT)

225. 1 B  
CU VURAL'S  
CHEST

ZOOM IN DEVICE

RECORDING BREAK (78)

226. 1 B  
MS VURAL

(REACTIONS)

227. 2 B  
MCU KRANS

RECORDING BREAK (79)

- 32A -

ET.1MCN

387. 2 C CAMS: 10  
CS MONITOR 20

19. EXT. RUINS. DAY (O.B.)  
(CULTYARD CONTROL AREA)

CAM. 1's Feed  
MCU DOCTOR

(THE DOCTOR ON A MONITOR  
SCREEN)

Leans fwd.

DOCTOR WHO: (FILTER) D'you  
mind if I take a closer look.

STYRE's  
hand in R.

(HIS FACE BENDS FORWARD  
INTO A CLOSE SHOT)

I'd say it's not a product of  
human technology, eh, Vural?

Monitor  
switched off

(VURAL SHOVES THE DOCTOR  
BACK)

VURAL: (FILTER) You're a  
freak!

(A TALON-HAND COMES INTO  
FRAME AND CUTS THE PICTURE.  
IT MOVES TO ANOTHER SWITCH  
ON THE CONSOLE. THERE IS  
A SHARP SERIES OF BEEPS  
AND PINGS)

---

RECORDING BREAK

(130)

---

MON

402. 1 E CAMS: 1E

H/A LS  
Staircase

20. INT. RUINS. NY. (O.B.)

(STAIRCASE TOP)

HARRY up stairs

(HARRY IS WALKING  
CAUTIOUSLY THROUGH  
THE DARK  
DISCOVERING GHOSTS.  
HARRY STARTS,  
HEUTED SCREAM OF  
PAIN.)

HOLD HARRY CU

SUDDENLY FROM  
THE OTHER SIDE  
OF THE HALL  
A SERIES OF GLASS  
AND BIRDS. (HARRY  
FOLLOWS)

RECORDING BREAK (140)



THURS

21. 9. 3. 11 2H, 9 Y. (0.3.)

(HEATHLAND - NEAR MITTERBEIM AREA)

SP.FX  
It Rises

ZOOM IN

SP.FX  
It turns

THEY ARE HERE  
SOME S. MONITORING  
LONG TIME IN  
"11:38" PM  
SOME OF THE  
TO PING.  
THEY ARE IN THE  
IN ORDERS: IT  
SHOULD BE  
ROUND, THE  
THEY ARE

RECORDING  
BREAK (40)

101. 1 N /  
L/A GU  
MACHINE

SP.FX  
It turns thru 180°

SP.FX  
It moves R.

RECORDING BREAK (41)

102. 1 N  
L/A LS  
MACHINE

SP.FX.  
Moves f/w/

Out R.

RECORDING BREAK (42)

SAT

228. 1 C CAMS: 1C  
TIGHT 4S 2C  
22. EXT. ENCAMPMENT. DAY (O.B.)

KRANS/VURAL/  
DOCTOR/ERAK

(THE DOCTOR STILL BOUND,  
THE OTHERS TALKING  
SOME WAY OFF)

229. 2 C  
2S KRANS/VURAL  
ERAK: He's lying through his  
teeth - I say get rid of him now  
and save ourselves the trouble  
later.

VURAL: Krans?

230. 1 C  
CU ERAK  
KRANS: If he'd landed by ship  
we'd have heard. Maybe he did  
come by transmat.

ERAK: From Nerva?

231. 2 C  
CU VURAL  
KRANS: Maybe.

232. 1 C  
CU ERAK  
VURAL: I remember the old story.  
Back in the days of the Expansion  
a bunch of survival sleepers went  
to Space Station Nerva to wait  
for the Earth to cool down again.

233. 2 C  
2S KRANS/VURAL  
ERAK: So Earth's been cool a  
long time and they've never come  
back. And Nerva's never been  
found. It's just a story.

VURAL: I reckon if it ever  
existed it got burnt up in the  
sunbursts.

234. 1 C  
4S KRANS/VURAL/  
DOCTOR/ERAK  
KRANS: You know what makes me  
half believe him? It's such  
a crazy story, that's what.

- 35A -

235.     2     C  
             2S KRANS/VURAL

ERAK:    You mean if he was  
                 lying he'd dream up something  
                 better?    /

KRANS:   Check.    I'll question  
                 him again.

VURAL:    No.    I'll handle  
VURAL rises    this.

---

RECORDING BREAK    (80)

---

- 35A -

TITERS

62. 2 K CAMS: LJ  
L/A SARAH/ 2K  
ROTH enter

23. EXT. HEATH. DAY (O.B.)  
(WALK AREA (1))

Come f/w  
HOLD TIGHT  
2S SARAH/  
ROTH  
SARAH out R.

(SARAH AND ROTH MOVING  
WARILY)

ROTH: Sshh! It's just aways  
down here...

63. 1 J  
2S ROTH/SARAH

Well what are we waiting for

64. 2 K  
TIGHT 2S  
ROTH/SARAH

SARAH: Roth, if you were in  
Vural's crew why are you so  
frightened of him?

ROTH: He's been to the rocks.  
I saw. I saw.

SARAH: What do you mean?

ROTH: The alien let him go,  
yunnerstan? Vural's hooked.

65. 1 J (HE MOVES ON)  
2S SARAH/  
ROTH

66. 2 K  
2S ROTH/SARAH  
PAN SARAH R.

67. 1 J  
CU ROTH  
OUT R.

RECORDING BREAK (24)



SAT

236. 2 D CAMS: 1D, E  
 MCU KRANS 2D, E  
 24. EXT. ENCAMPMENT. DAY. (O.B.)

VURAL in L. (THE DOCTOR AGAIN UNDER  
 INTERROGATION)

PAN him R.  
 2S VURAL/DR. VURAL: Right. How long have  
 they been in deepfreeze on Nerva?

DOCTOR WHO: Oh....ten thousand  
 years?

VURAL: And you woke up before the  
 others? /  
 237. 1 D  
 3S VURAL/  
 ERAK/DR.

DOCTOR WHO: Uh, no. No, I'm a  
 sort of travelling time...expert.  
 As you can see, Earth has been  
 habitable for a few thousand  
 years. But they didn't wake up.  
 Why? Clock stopped. Overslept.  
 So here I am.

238. 2 D  
 CU VURAL  
 PAN him L. VURAL: Clock expert....

239. 1 D DOCTOR WHO: Horologist actually /  
 2S ERAK/ And time expert. . Just love  
 DR. clocks - atomic, quartz,  
 grandfather -

240. 2 D ERAK: He's still lying. /  
 CU VURAL (DOCTOR WHO: Cuckoo clocks...)  
 VURAL: Shut up, Erak. You got  
 any proof? /

241. 1 D  
 CU DR. DOCTOR WHO: Well no. I  
 didn't expect to meet anyone.  
 I understood Earth was not  
 inhabited. /

242. 2 D  
 CU KRANS

- 38 -

243. 1 D KRANS: That's what we thought.  
CU DR. Until we picked up a distress  
call from around here./
244. 2 D DOCTOR WHO: A mayday? You're  
MCU VURAL a military expedition, I take it?  
PAN him L. VURAL: One of our GalSec freighters  
went missing. We picked up a  
mayday and came down for a  
looksee. Soon as we left the  
ship it was vapourised. Nine  
of us were stuck here.
245. 1 D 2S VURAL/  
KRANS  
245. 1 D 2S ERAK/DR.
246. 2 D DOCTOR WHO: Nine? Where are  
2S VURAL/KRANS the rest?/
247. 1 D VURAL: Vanished.  
2S ERAK/DR. ERAK: (MENACING) And we reckon  
that circle of yours has got  
something to do with it!
- HOLD DR. DOCTOR WHO: Oh, No, no. That's  
simply the reception point for the  
transmat beam from Nerva.
248. 2 D 3S VURAL/KRANS/  
ERAK (HE LOOKS BEYOND THEM AND  
SEES SARAH AND ROTH  
SNEAKING UP TO THE  
ENCAMPMENT)  
(ROTH, SARAH  
b/g)
249. 1 D ERAK: Let's kill him and get it  
CU DR. over with./
250. 2 D DOCTOR WHO: Wild talk my friend.  
3S VURAL/KRANS/ Far from killing me, you should  
ERAK treat me as an honoured guest./  
(ROTH SARAH  
hide b/g) - 38 -

KRANS: Why?

DOCTOR WHO: You don't want to be stuck here forever, do you?

251. 1 D VURAL: Go on. /  
CU DR.

252. 2 D DOCTOR WHO: Well, I might consider helping you. /  
3S VURAL/  
KRANS/ERAK

VURAL f/w  
3S VURAL/  
ERAK/DR. VURAL: How d'you reckon to help us?

253. 1 D DOCTOR WHO: Simple. / I finish refocussing the matter beam and we all pop up to Nerva. Then you can get in touch with your headquarters and they'll send a ship for you. I'll have two eggs for breakfast, lightly boiled, and not too much butter on the toast. /  
TIGHT 2S  
VURAL/DR.

254. 2 D VURAL: Listen. If you are one of the Old People, we're not taking orders from your lot. While you were dozing away, our people kept going. And they made it. We've got bases all across the Galaxy now. You've done nothing for the last ten thousand years and we've made an empire. Understand?  
TIGHT 2S  
VURAL/DR.

255. 1 D DOCTOR WHO: Oh, absolutely. /  
TIGHT 2S  
VURAL/DR.

256. 2 D VURAL: We're not taking any of that Mother Earth claptrap -  
3S VURAL/  
ERAK/DR.

KRANS: Hey, look! It's Roth!

257. 1 D (THEY SPIN ROUND. / ROTH STANDS ON A HILLOCK SOME FIFTY YARDS AWAY)  
VURAL ETC.  
L. f/g  
ROTH R. b/g

258. 2 D  
4S VURAL/KRANS -  
ERAK/DR.

- 40 -

VURAL/KRANS/  
ERAK out R.

ERAK: It's old Rothy! Hey,  
Rothy!

(THEY DASH TOWARDS HIM.  
ROTH TURNS AND  
DISAPPEARS)

KRANS: Roth! It's Rothy!

SARAH in L.  
comes f/w  
2S SARAH/DR.

ERAK: Rothy!.....

(SARAH RUNS INTO THE  
ENCAMPMENT AND CUTS  
THE DOCTOR'S BONDS WITH  
A DISCARDED MACHETE)

259. 1 D  
2S SARAH/DR.

DOCTOR: Hullo Sarah. Who's  
your speedy friend?

260. 2 D  
2S SARAH/DR.

SARAH: Explain later. Come on.

They go u/s  
exit

(THEY RACE AWAY)

RECORDING BREAK (81)

VURAL: (CALLS) Roth!....Roth!

2 E  
KRANS/VURAL  
in L.

ERAK: (PANTING) It's no  
2S KRANS/ good Krans. He's bunked.

VURAL

1 E  
1S ERAK / KRANS: I saw him...plain as  
runs f/w daylight.

2 E  
2S KRANS/  
VURAL

VURAL: Why'd he run like that?  
Why'd he run from us?

1 E  
3S KRANS/

VURAL/ERAK ERAK: He musta gone bush.

2 E  
2S KRANS/

VURAL

Turns u/s  
ERAK in R.

(THEY ARE TRUDGING BACK TO  
THE CAMP. VURAL HALTS  
SUDDENLY STARING)

- 40 -

261.     2     D     /  
         LOOSE 3S  
         VURAL/KRANS/  
         ERAK     VURAL:   Hey!  
         (bonds f/g)  
         They come f/w     (HE POINTS.   THE DOCTOR'S  
                     BONDS LIE SEVERED)  
         ERAK runs  
         f/w X's L.  
             ERAK:   That freak!   He's got  
             away!  
         3S ERAK/  
         VURAL/KRANS     VURAL:   (GRIM)   Get your guns.

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RECORDING BREAK     (82)

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EP. 1

- 42 -

THURS

68. 2 K CAMS: 1J  
 LS 2K  
 SARAH 25 EXT. HEATH. DAY (O.B.)  
 DOCTOR (WALK AREA (1))  
 run f/w

PAN them L. (SARAH, THE DOCTOR  
 ROTH in R. AND ROTH)  
 PAN ROTH L.

69. 1 J  
 2S SARAH/ SARAH: This way, Doctor.  
 DOCTOR

DOCTOR WHO: No, first things  
 first. I think I dropped my sonic  
 screwdriver by the circle - I  
 feel absolutely lost without  
 it.

70. 2 K  
 2S SARAH/  
 DOCTOR (SARAH HANDS IT TO HIM)  
 I knew I left it somewhere.

71. 1 J  
 MCU SARAH SARAH: The pit?

72. 2 K  
 2S SARAH/  
 DOCTOR DOCTOR WHO:  
 OUT L. Lead on, MacSmith.

RECORDING BREAK (25)

EP.1

- 43 -

SAT

267. 1 F CAMS: 1F  
 VURAL in  
 R. 26. EXT. HEATH. DAY (O.B.)  
 (ENCAMPMENT)

PAN him L.

Include KRANS/  
 ERAK

(VURAL, KRANS AND ERAK,  
 ALL ARMED, MOVING  
 LIKE HUNTERS)

They come f/w

HOLD 3S KRANS/  
 ERAK/VURAL

VURAL: Keep your eyes peeled.  
 They can't have got far.

They move out L.

RECORDING BREAK (84)

- 43 -

ET.1

- 44 -

FRI

145. 2 B CAMS: 1F  
 3S 27. EXT. PIT AREA. DAY (O.B.)  
 SARAH/ (PIT AREA TOI)  
 ROTH/  
 DR.

(HALTING AT THE PIT EDGE,  
 THE DOCTOR, SARAH AND  
 ROTH. THEY GAZE DOWN)

DOCTOR WHO: He couldn't have  
 climbed out?

TILT DOWN  
 DR.

SARAH: Not without help.

DOCTOR WHO: This machine you  
 told me about - could that have  
 lifted him -

SARAH: No, he'd already gone  
 by the time the machine came.

(THE DOCTOR BENDS AND STUDIES  
 THE SCORCHED GRASS. HE  
 PLUCKS SOME OF THE GRASS  
 AND CHEWS IT THOUGHTFULLY)

2 B  
 MCU SARAH - - - - -  
DOCTOR WHO: Terullian Drive.

SARAH: What?

He rises  
 TILT UP

DOCTOR WHO: That's  
 interesting because there's no  
 terullian to be found in this  
 galaxy.

PAN him L.

ROTH: Yeah, alien. Alien,  
 yunnerstan?

Goes u/s

(HE MOVES HIS HANDS OVER HIS  
 HEAD, MIMING A DOME SHAPE)

Comes f/w DOCTOR WHO: Yes, all right, old chap. Don't you worry about him. (TO SARAH) He's half demented by shock.

SARAH: He's been tortured. Badly by the look of it. He's terrified of everyone now including his old crewmates.

PAN him R.

Goes u/s

DOCTOR WHO: Yes, can't say I blame him for being wary of friend Vural, at any rate....You know its absolutely typical of Harry. How anyone in their proper mind could fall down a whacking great subsidence like....that's it!

PAN him L.

SARAH: What's it?

DOCTOR WHO: Subsidence. A sewer or something. Maybe the Central Line, eh?

SARAH: I'm not with you.

PAN him R.

DOCTOR at  
bottom frame

DOCTOR WH. I mean there must be a way out from the bottom. Hang on - I'll just go down and take a look.

146. 1 F  
CU DOCTOR

SARAH: Be careful, Doctor./ If you break a leg or something we'll never get you out...

(THE DOCTOR IS DISAPPEARING  
DOWN THE SHAFT, CLINGING TO  
THE LOG)

DOCTOR falls  
out bottom  
frame

DOCTOR WHO: Don't worry Sarah. Perfectly safe -

RECORDING BREAK (53)

(CUT IN SHOT)

147. 2 B  
CU SARAH

RECORDING BREAK (54)

2 - A  
MS DR. (DBL.) - PAN DR. to bottom of pit

- 46 -

INSERT MATERIAL  
WITH MACHINE (B)

2 B  
CU SARAH -- SARAH: Doctor, Doctor!  
TURNS L.

1 F -- (SHE TURNS ROUND. THE  
MCU SARAH -- MACHINE IS THERE.) ROTH  
ZOOM IN CU / GIBBERS WITH FRIGHT AND  
2 B / FALLS ON HIS KNEES IN  
MS MACHINE -- FRONT OF THE MACHINE)

SP.FX.  
Moves f/w.

1 F / ROTH: Na! Na na na!  
3S MACHINE /  
ROTH/SARAH

2 B (THE SENSOR ARM SWINGS  
CU MACHINE -- SLOWLY FROM THE CRAZED  
MAN TO SARAH)

SP.FX.  
Turns  
from  
Roth  
to  
Sarah

- 46 -



EP.1

- 47 -

SUN

282. 1 F CAMS: 1F  
L/A IS HARRY

28. EXT. RUINS. DAY (O.D.)  
(CLIMBING AREA)

Climbs up

(HARRY IS MAKING A  
 LABORIOUS CLIMB TO  
 A POINT WHERE HE CAN  
 LOOK DOWN THE FURTHER  
 SIDE OF THE STONE  
 CRAG. HE GAZES DOWN  
 AND WE ESTABLISH HIS  
 REACTION)

---

RECORDING BREAK (94)

---

451. L A  
H/A LS SPACECRAFT

- 47A -

EP. 1

- 48 -

FRI

148. 2 A CAMS: 2A  
           WS PIT

29. EXT. PIT AREA. DAY (O.B.)  
(PIT AREA TOP)

PAN R.

(WE ESTABLISH THE EMPTINESS.

TILT DOWN  
 H/A LS DOCTOR

NO SIGN NOW OF THE  
 MACHINE - OR SARAH OR  
 ROTH.

1 G  
~~MCU DOCTOR~~ -- -- \ PAN DOWN INTO THE PIT. /

THE DOCTOR LIES AT  
 THE BOTTOM. HE STIRS.  
 HE SITS UP GROGGILY AND  
 RUBS HIS HEAD)

DOCTOR WHO: Sarah...Roth,  
 Sarah!.....Sarah, are you there?

(NO ANSWER.

HE RUBS HIS HEAD AGAIN,  
 THIS TIME IN THOUGHT)

---

 RECORDING BREAK (55)
 

---



EP.1

- 49 -

452. 1 B CAMS: 1B, C  
LS HARRY 2B

30. EXT. RUINS. DAY (O.B.)  
(SPACECRAFT AREA)

races f/w

HOLD CU

(HARRY CROUCHES LOWER AS  
 HE HEARS THE HUMMING NOISE  
 OF THE ROBOT MACHINE.  
 IT COMES INTO THE COURTYARD  
 AREA WITH SARAH AND ROTH  
 IN TOW.

RECORDING  
 BREAK (160)

453. 1 C  
MACHINE/SARAH/  
ROTH in L.  
PAN them R.  
 HOLD SPACECRAFT  
 b/g

SP.FX.  
 Machine  
 moves f/w

THE MACHINE PAUSES, SCANS  
 THE AREA WITH ITS SENSORS.

BUT HARRY IS TOO WELL  
 SHIELDED FOR THE  
 MACHINE TO SENSE HIS  
 PRESCENCE.

454. 2 B  
CU SARAH

THE MACHINE DRAGS ITS  
 CAPTIVES OVER TO THE  
 SPACECRAFT.

455. 1 C  
SARAH/ROTH/  
MACHINE f/g  
SPACECRAFT b/g  
STYRE out of  
craft

THE DOOR SECTION STARTS  
 TO OPEN. CLOSE SHOT OF  
 SARAH HELD CAPTIVE BY  
 THE MACHINE, IN THE DOORWAY  
 APPEARS THE SQUAT FIGURE OF  
 STYRE, THE SONTARAN  
 WARRIOR.

456. 2 B  
MS STYRE

PAN him L.  
 2S SARAH STYRE

HE STEPS OUT AND MOVES UP  
 TO THE TWO NEW CAPTIVES.  
 HE REACHES OUT AND TAKES  
 SARAH'S ARM AND HIS CLAW  
 DIGS INTO HER FLESH)

457. 1 C  
TIGHT 2S  
SARAH/STYRE

~~STYRE: Ask - the female of the~~  
~~species...~~

RECORDING BREAK (161)

/TO BE RECORDED LATER/

TELECINE 2 (35mm TK) CLOSING TITLES

WITH T/J SLIDES S/I

- 49 -



CLOSING CREDITS FOR  
'THE SONTARAN EXPERIMENT' EP. 1

TELECINE 4 (35mm)

Closing  
Sig. Tune  
on Tape

CLOSING TITLES (Dur: 50")

S/I T/J SLIDES

- |     |  |      |  |
|-----|--|------|--|
| (1) | Doctor Who<br>TOM BAKER  | (10) | Incidental Music by<br>DUDLEY SIMPSON<br>Special Sound<br>DICK MILLS |
| (2) | Sarah Jane Smith<br>ELISABETH SLADEN   | (11) | Visual Effects<br>Designers<br>JOHN FRIEDLANDER<br>TONY OXLEY        |
| (3) | Harry Sullivan<br>IAN MARTER   | (12) | Costume Designer<br>BARBARA KIDD<br>Make up<br>SYLVIA JAMES          |
| (4) | Vural<br>DONALD DOUGLAS<br>Krans<br>GLYN JONES<br>Erak<br>PETER WALSHE                           | (13) | Lighting<br>TOMMY THOMAS<br>Sound<br>VIC GODRICH                     |
| (5) | Styre<br>KEVIN LINDSAY   | (14) | Script Editor<br>ROBERT HOLMES                                       |
| (6) | Roth<br>PETER RUTHERFORD<br>Zake<br>TERRY WALSH  | (15) | Designer<br>ROGER MURRAY-LEACH                                       |
| (7) | Written by<br>BOB BAKER AND<br>DAVE MARTIN   | (16) | Producer<br>PHILIP HINCHCLIFFE                                       |
| (8) | Production Assistant<br>MARION McDOUGALL<br>Production Unit Manager<br>GEORGE GALLACCIO          | (17) | Directed by<br>RODNEY BENNETT<br>BBC Colour                          |
| (9) | Title Music by<br>RON GRAINER AND BBC<br>RADIOPHONIC WORKSHOP<br>Title Sequence<br>BERNARD LODGE |      |  |

END TELECINE 4

RECORDING BREAK (6)

/REWIND TK &  
/RELOAD CAPTIONS/